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On the Cover: Joan Mitchell, American (1926-1992), Tree I, 1993, color lithograph, Sweet Briar College Art Gallery, Gift of Mary Jane Oliver Hubbard in memory of her father, Andrew J. Schroder, II

VISION STATEMENT
As an association of persons who have benefited from a liberal arts education, the Friends of Art are dedicated to the development of the whole person. In addition to providing personal enrichment, education in the arts has been shown to help develop self-discipline, self-expression, teamwork, leadership, and skills that enable one to think creatively and critically about many aspects of professional and personal endeavors.

MISSION STATEMENT
In an effort to help create a balanced society at Sweet Briar, the Friends of Art support the active presentation of works of art to the entire College community, in part through the provision of a professional art museum open to all. The museum provides opportunities for learning not only to art students, but also to every member of the community. Further, the art museum provides the unique experience of first-hand encounters with works of art, expanding on the slide-lecture method. These educational experiences range from quiet, meditative, individual experiences of works of art to interactive, group experiences to tour programs and outreach. The Friends of Art support special exhibitions, publications, lectures, special events, travel, and tours, and fund the acquisition of works of art for the permanent collection. Additionally, the Friends of Art provide a link, through alumnae working for and interested in the arts, between students and larger society by assisting students with opportunities for internships and career development. The Friends of Art also provide a resource for the planning and incorporation of the visual arts in the campus environment.
Dear Friends,

As a professional in the art community, I have been grateful to be reminded over the past year that even in times of crisis, we need not trivialize what we do, but rather embrace how museums and art programs around the world contribute to what is positive in life. The Friends of Art Board exemplified this spirit in a remarkable way last fall, overcoming hesitations to travel to New York just weeks after the September 11 attacks and forging ahead in our commitment to create opportunities for artists and art historians in the Sweet Briar community.

Fall meetings are when we have the privilege to make our most concrete contributions to the College art collection, and in November 2001, through the generosity of FOA vice-president Betty Harris, we were able to acquire a work from African-American artist Kara Walker’s Emancipation Approximation series. Walker is known for her simultaneously witty and chilling examination of the black experience in America, particularly the slave experience, and this visually compelling work is an excellent complement to other important works in our collection, including Carrie Mae Weems’ Some Said You Were the Spitting Image of Evil, Alison Saar’s Blue Plate Special, and others.

With our general acquisitions fund, the Friends were also able to purchase a major C-print by California photographer Catherine Opie. A scene from Opie’s 1995 Domestics series, this image explores evolving concepts of family life, showing a lesbian couple (one of whom is pregnant) floating in a backyard swimming pool as they await the birth of their child. With this courageous purchase by the Friends, the Sweet Briar College Art Gallery joins several major American museums as holders of works from Opie’s Domestics series.

Thanks in part to these two exciting acquisitions, after 15 years (a blink of the eye in terms of museum collecting) of focusing our attention on the goal of mounting a traveling exhibition of works on paper by contemporary women artists, we are ready to begin making concrete plans for the show to take place. We hope that many of you will be able to join us for our fall reception on November 8 in New York, where we will launch this exciting project.

Writing this letter is a bitter-sweet occasion for me, as spring of 2003 will mark the end of my term as president of the Friends of Art board. This is a group of women who bring the most remarkable range of strengths and life experience to the table—artists, art historians, museum professionals, businesswomen, and just pure lovers of art—and as much as the satisfaction of being a daily part of the valuable, tangible contribution that the Friends make to life at Sweet Briar, I will miss dearly the twice-yearly companionship of this fascinating group of women.

Nevertheless, I look forward to watching from the sidelines to see the new heights the Friends will achieve in years to come.

—Kathryn L. Haw ’92
The Hudson River painters contributed to a 19th century lineage of American nature study which included natural philosophers such as Emerson, literary figures such as James Fennimore Cooper, William Bryant Cullen, and Henry James Thoreau, and visual artists. They made art at a time when our nation felt its first urgings to preserve the natural beauty of North America for future generations. This group of American landscape painters introduced urban dwellers of New York City to the untold wonders of the natural landscape, up the Hudson River in the Catskills, the Adirondacks and the mountains of Vermont and New Hampshire, in the American West, and in the jungles of South America. Thomas Moran’s painting, The Grand Canyon of the Yellowstone, was purchased by the US Congress in 1872 and played a part in the establishment of the first national park (Avery, 7). Albert Bierstadt joined Frederick W. Lander’s Honey Road Survey Party in 1859 to document the natural beauty of the
West through art.

Following in the steps of John James Audubon (1785-1851), who undertook expeditions to systematically record the wildlife of the Americas, the Hudson River painters traveled into the American landscape to sketch and take field notes for their paintings which would be completed back home in their studios. Their writings suggest that they were concerned with educating and elevating American citizens and preserving the natural landscape.

The earliest group of Hudson River painters linked themselves with writers Ralph Waldo Emerson, James Fenimore Cooper, Washington Irving, and William Cullen Bryant, and their works flourished in the marketplace until the late 19th century. An American art journal called The Crayon, published between 1855 and 1861, supported the Hudson River School painters and promoted the idea that nature was a healing place for the human spirit.

Before Thomas Cole’s revolutionary Catskill paintings were introduced in New York City in 1825, landscape painting had been widely regarded as an inferior art form. Historical and mythological subjects were the officially sanctioned work of the day. The year 1825 marked a turning point in American taste. Washington Irving’s stories, “Rip Van Winkle” and “Legend of Sleepy Hollow,” introduced enchanting descriptions of the Catskills. James F. Cooper peopled the Catskills and Adirondacks with Native Americans and Frontiersmen in his Leatherstocking stories. After such reading, Americans were eager to view the Catskill paintings of Thomas Cole.

Having seen the scenery of the unspoiled Hudson River valley, Thomas Cole was outspoken in his criticisms of incursions into nature, such as the railroad. Thomas Cole’s student, Sanford Gifford (1823-1880), joined Cole’s nature preservation cause, and painted numerous landscapes which contrasted picturesque elements such as ancient trees, human figures and livestock with groups of tree stumps. Gifford’s 1863 painting, Autumn by the Lake (Autumn at Bolton Lake George), Sweet Briar College Art Gallery, Gift of Mr. and Mrs. Thomas F. Torrey, is one of several versions of this scene.

Stumps are one of the main motifs used by Hudson River painters, along with railroad tracks and human figures, to express the struggle between nature and man’s sense of progress. In Gifford’s paintings, one sees

Sanford R. Gifford (American, 1823-1880), Autumn by the Lake (Autumn at Bolton, Lake George), 1863, oil on canvas, Sweet Briar College Collection, Gift of Mr. and Mrs. Thomas F. Torrey.
stumps lined up like bodies on a battlefield, wherein man has emerged victorious over nature (Novak 164). However the stumps, like grave markers, also record the casualties of the victory, and thus are a metaphor of loss.

In John Casilear’s 1871 painting, Autumn Cornfield, Sweet Briar College Art Gallery, Gift of Mr. & Mrs. Thomas F. Torrey, hayricks have replaced stumps, and mark the transition from primordial wilderness paintings through paintings of ravaged Nature to pastoral paintings in the Hudson River lineage. These paintings still extol Nature as progenitor of all things, but allow man to occupy a place of balance with nature.

Daniel Huntington’s (1816-1906) Lake at Sunset, 1873, Gift of Mr. and Mrs. Thomas F. Torrey, shows “good” boats alongside a “bad” one. In his landscape, a side-wheel steamer and several sailing vessels are shown at sunset. Huntington contrasts sailing vessels, which use only the wind for power and are thus at one with Nature, to the chugging, loud, smoking, and incursive steam boat, disquieting on the placid lake.

Paintings which are completely unoccupied by humans were standard fare for the Hudson River painters, such as Sweet Briar’s oil sketch of the White Mountains in New Hampshire by Albert Bierstadt, (1830-1902), Gift of Mr. and Mrs. Michael B. Wray. This nature study captured the colors, the atmosphere, time of day, and weather conditions of a completely wooded area in the White Mountains. Though he made a number of paintings of East Coast mountains and forests, Bierstadt’s artistic reputation was built on paintings of the last wilderness... the American West.

Kevin J. Avery, in “A Historiography of the Hudson River School” for the exhibition catalog, American Paradise: The World of the Hudson River School, traced a shift in American taste and patronage, away from the first generation of Hudson River artists to a younger generation, who were trained in Europe and responded to newer landscape trends. The older generation of Hudson River painters, whose works were alive with movement and dramatic variation in atmosphere, the Luminist painters seemed to hermetically seal light and air into a lifeless bell jar within their pictures.

River painters, mostly born before 1835, were self-taught and established in the National Academy of Design. Exclusively landscape artists, they were Asher B. Durand, Frederic E. Church, Albert Bierstadt, Sanford R. Gifford, T. Worthington Whittredge, and Jasper F. Cropsey.

The younger generation were trained in the art studios of Europe where they associated with the Barbizon School and traveled widely. Their ranks included George Inness, Alexander Wyant, Homer D. Martin, David Johnson, Daniel Huntington, and A. F. Tait. Upon returning to America, they were prevented by the older generation of painters from exhibiting in the National Academy of Design annual exhibitions. The younger artists retaliated by forming the Society of American Artists and they gained favor among critics and patrons.

Henry David Thoreau and John Ruskin influenced the thinking of the younger artists. The works of art also reflected the effects of the period’s events. The Civil War, along with the introduction of new, brilliant paint pigments in 1856, contributed directly to the new direction in Hudson River landscape paintings, which would later be termed Luminist (Wilmerding).

Art historian Linda Nochlin has developed a typology of Luminist paintings (“On Defining Luminism,” in American Light, 23-29). Characterized by an exaggerated horizontality, both in canvas proportions and planar compositions, these paintings investigated a wide range of atmospheric conditions. But, unlike the earlier Hudson River
painters, whose works were alive with movement and dramatic variation in atmosphere, the Luminist painters seemed to hermetically seal light and air into a lifeless bell jar within their pictures. Sweet Briar's oil painting by Arthur Fitzwilliam Tait (1819-1905), feels like a rendering, not of living creatures, but of scientific taxidermed specimen. East Inlet: Racquette Lake Adirondacks, Gift of Mr. and Mrs. Thomas F. Torrey, looks to the scientific documentary works of John James Audubon for inspiration, and Audubon, of course, routinely killed his zoological specimens in order to render them with complete accuracy.

When occupied by figures or signs of people such as empty boats, haystacks, classical ruins, or bridges, Luminist pictures seem frozen in an exaggerated silence and tomblike stillness. During and after the Civil War, the culture of death and mourning became obsessive in America. Women of the late 19th century, such as Sweet Briar's founder, Indiana Fletcher Williams, could easily spend all of their mature years dressed in black or partial black. Many artists found refuge from the post-Civil War era in travels to Europe, and particularly to Italy. Sweet Briar's small painting, Evening Sunset, unattributed, is characteristic of the Classical landscapes studies that provided relief from images of isolation and painful loss.

Another Sweet Briar painting, Mt. Elephant, Lake George, painted in 1874 by David Johnson (1827-1908), Gift of Mr. and Mrs. Thomas F Torrey, is a textbook example of Luminist characteristics. Its structure is based on receding planes leading to a vanishing point identified by small beacons of light on the far bank. It is carefully composed to create balance, appropriate dimension, and alternating interest on the left and right banks of the lake. In the left foreground are an identifiable tree, plants, and rocks. On the right bank is a subtle drift of smoke from a hidden campfire. The light throughout the painting is bronze, except for a blue current close to the far shore, which seems to reflect the last of the summer day's blue sky. The painting is unpeopled except for the small light on the far shore and the smoke; both suggest people, but like many other Luminist paintings, there is no familial warmth of companionship, and there is no sound.

Most of these later paintings have lost the presence of the sublime, which was so ever-present in the early works. In fact, many of the first generation painters, with their aesthetic of Sleepy Hollow, also rendered the powers of Nature as frightening and supernatural. Church's painting, The Icebergs, shows a brilliant silvery-white, tremendous iceberg, a natural work of power and glory, and in the foreground the crow's nest of a wrecked sailing vessel. Albert Bierstadt's Among the Sierra Nevada Mountains, California, has backdrop mountains of such icy splendor as to be peopled by frightful Olympian gods. The Luminist painters, on the other hand, present nature as if the supernatural activity had already happened and is gone forever.

With Sweet Briar's emphasis upon the land as a resource for learning, our Hudson River and Luminist landscape paintings can tell us stories about America's landscape art in its relation to historical events, philosophical and literary writings, and attitudes of the public. The paintings speak to the role of artists in land preservation efforts and trace the transformation of nature from wilderness to garden to bell jar. They report upon changes in artists' beliefs and values and the effects of public taste on the types of art created. When viewed within the overall context of their period, they are rich primary sources of study for Sweet Briar students, faculty, and alumnae.

Works Cited:
There are several ways in which an art collection may benefit an institution of higher learning, and I touch upon a few of them in the words that follow, but for me the two most important are the opportunity for students to study works of art first-hand and the sense of pride in their alma mater fostered by this very visual proof of its excellence.

Even given the decent quality of photographic reproductions in books and slides, and the ever improving quality of digital imagery, there is simply no substitute for the real thing. Anyone who has ever visited a museum or gallery has had not only the happy experience of seeing face-to-face unfamiliar works of art in all of their sensuous glory, but also the often shocking experience of seeing works familiar through reproduction in a context that suddenly reveals color, texture, and scale that are entirely unexpected. Think, for example, of standing before a 10-foot Jackson Pollock and a 10-inch Mark Tobey. At once, the critical differences between them that had been elided or even obscured in textbooks and slides are “in your face” in the best possible way. As we stand in front of the works themselves, I can dispense with the little dance I usually do in class to illustrate Pollock’s very dynamic whole body drip and pour technique in contrast with the highly controlled hand and wrist calligraphy of Tobey. The glossy enamel skeins of color to be found in Pollock’s mural size canvases immediately can be seen as vastly different from the tempered matte strokes of Tobey’s intimate format, illustrating at a glance the temperamental and aesthetic differences between the brash American and the contemplative Eastern mystic.

Looking back on the way things were when I came to Sweet Briar in 1977, I can only say that those were not the good old days as far as the teaching collection was concerned. Not only were the works seldom exhibited, but much of the collection was dispersed in a variety of random locations, subject to unsatisfactory climate conditions and an appalling lack of security. The result was that many pieces were uncatalogued and we faculty did not even know what we had. Over the years, and particularly under the stewardship of Rebecca Massie Lane, Curator of the Collection and Director of Galleries, that situation has been reversed to the everlasting gratitude of professors and students alike.

As for the growth of the collection in recent years, it would take a lengthy essay to acknowledge the debt that we owe to generous individual alumnae and to the collective efforts of Sweet Briar’s Friends of Art. Since I am writing here primarily about student use of the collection, may I simply say that current and recent art students are aware of and grateful for what the Friends have accomplished. I feel sure that as alumnae they can be depended upon to keep that tradition of dedication and generosity alive in future years.

Because Sweet Briar’s collection is especially rich in 20th century art, it is probably the case that I use it more frequently than do my colleagues who teach in other historical areas, but by no means does that diminish the importance of our holdings outside of the modern period. Certainly among our jewels are the Rembrandt and the Durer, for example, as well as our superb Japanese prints. The very diversity of the collection has in fact provided opportunities for several student-curated exhibitions spanning centuries and countries, under the able guidance of Rebecca.

Mostly, in the later 20th century course and the seminar on women artists, my students use works from the collection as the basis of research papers and presentations. Each student selects an artist to study in depth with...
particular emphasis on that phase of the artist’s oeuvre represented by the piece in our collection. The project culminates in a class presentation given in front of the work itself, much as a well informed guide might offer in a museum. Thanks to the efficiency and cooperation of Rebecca, her registrarial assistant Nancy McDearmon, and their well trained student assistants, it is an easy matter to access the works for viewing. In contrast to years gone by, we now have a true teaching collection, available on a “need to see” basis. If I were asked to request one more convenience, it would be for additional secure gallery space so that works pertaining to the course in general could be displayed throughout the academic term.

I have found over the years that students tend to adopt “their” artists, taking a special interest in them that extends outside of the classroom and off campus. On independent museum visits, for instance, they search out their artists and take great pride in the fact that Sweet Briar has an example of their work in its collection. (I am told that if a student happens to be with friends from the College or from other schools, their reaction to that revelation is usually one of impressed surprise, a kind of “Really?... Wow!” situation.). Further, this familiarity with an artist’s work creates a sense of ease and confidence that encourages students to explore in other directions and to expand their cultural horizons.

Such student research projects as I have described above benefit individual students, their classmates, and often the instructor and registrar of the collection as well. Students provide information for the archival files, expand bibliographies, and occasionally call attention to factual discrepancies. Just this past spring, for example, Laura Ison cleared up a question pertaining to the date of one of our Joan Mitchell prints. Indeed with regard to the presentations as a whole, I am ever reminded of the truism that a teacher invariably learns from her students as well as the other way around.

All of us in the Sweet Briar Community should look forward to the day when our art collection is fully digitized and made available on-line to the wider public in this country and abroad. Undoubtedly the pride of possession that our current art students now feel will spill over to our alumnae, who we hope will be pleased to support a vital and growing collection, a collection that exists primarily for the enrichment of our students. We might well think of a strong art collection as being comparable to a well equipped science lab and a great library. We do our science hands-on and we read our literature unabridged. We should have the opportunity to study the visual arts with the same advantages.

It would be unrealistic to overlook the very real auxiliary benefits of a noteworthy art collection for the College as a whole. As a recruiting tool it enhances our image immeasurably, and in terms of material assets we may count it alongside our library collection, our computer labs, and our electron microscopes, except that, if conserved properly, artworks won’t wear out or become outdated—but you surely know the old saw: Ars longa...
Everyone will always remember where he or she was on the morning of September 11, 2001. I was in Lithography class. Ruth Huffman ('02) had just made a trip to the bookshop to buy some Rives paper, and returned with the grim news. When we turned on the radio and sirens blared, I knew it was true. I was thrown back in memory to the day in 1963, in Mr. Fracker's geometry class, when we got the news of Kennedy's assassination. Then, as now, we all started trying to understand the new world we found ourselves in.

One of the extraordinary things about art is - no matter what calamity befalls us art can help. As Joseph Cornell said, "The job of the artist is the mythologization of life." The atrocity and its aftermath colored all our experiences during this academic year. We discussed it in classes and in Senior Seminar. We followed the progress of the "Towers of Light" project, conceived simultaneously and produced collaboratively by several separate New York artists and architects (see www.creativet ime.com). Some Sweet Briar students made art about 9/11 immediately. I think usually there is a timelag. The facts must be lived with and thoughts must be processed, before the art can be made. These events will continue to affect the artistic outcome of all thoughtful artists, including Sweet Briar faculty and students, for years.

Both the Studio Art Department's students and faculty had their spirits raised by the knockout show of Deb Mell, whose icon-like assemblage/paintings brightened the Babcock Gallery in the Fall. The subject of her work in this show was wildly expressive family portraits; the means, a mating of painting with obsessive collecting and exuberant compulsive assembling. The work tapped into tribal and mythic archetypes, enlivened by vivid color and humour. In contrast to the exuberant high key paintings, Deb appeared all in black and was very low key in her thoughtful gallery talk. Mell, who lives in New Jersey, was a Sweet Briar VCCA Teaching Fellow, working with Joe Monk's students in sculpture. The project she produced with them centered around mask-making, and many of the students seemed to be inspired; some of the excellent masks that resulted appeared in the Push Pin Exhibition, the open student exhibition in the spring. I am very happy that the College, with funds from the Art Gallery Student Docents, the Art Gallery, the Library, and Studio Art's Pannell Fund, was able to purchase one of Deb Mell's choicest pieces for Sweet Briar's campus collection. Three of the four members of the Studio Art faculty thought enough of Deb's work to acquire pieces by her for their own personal collections. This is unprecedented.

In the fall, my Lithography students were treated to a visit to the print room to view selected items from Sweet Briar's permanent collection. Of course we were looking at the lithographs, and it was eye-opening for the students to see the wealth of our holdings. There is a thrill of immediacy in looking at the actual original piece of art (not a slide or reproduction in a book) made by artists they have studied in art history classes: Kollwitz, Bonnard, Coe, Gauguin. In the spring, I did not need to trouble Nancy McDearmon, Rebecca's assistant, to pull out etchings for us, because so many were included in "Japonisme," the exhibition curated by student Gwen McKinney ('03). I took the class over to the gallery to see them; we talked mostly about technique, but the students also learned much by seeing the etchings in this context, used to illustrate the tremendous influence of the 1854 opening of Japan by Commodore Perry on European art.

Spring brought Pam Fox's exhibition, titled "Imago Ignota" (or unknown image). Pam's photographs do not quite look like photo-
graphs to me; they look like old drawings or etchings. She creates complicated “set-ups” using enigmatic objects in unexpected juxtapositions. She further confounds the expectations of the eye by using the techniques of photography to make the impossible visible. The atmosphere is delicate and still, like a held breath. At the end of spring semester, on the ground floor of Babcock, Paige Critcher mounted a photography show by the students in the Intermediate and Advanced Photography classes, which showed what can be accomplished with experience in extending the range of black and white photography.

In March, painter and printmaker Ellen Wiener was the VCCA/Sweet Briar Teaching Fellow. She worked for 2 weeks with my etching class on a mail art project. Mail Art is art created just for the purpose of going through the mail and communicating with the recipient, who if also an artist, may be expected to respond in kind. (We chose USPO “snail mail,” but there is also electronic mail-art.) The recipients of our elegant printed, drawn, stamped, and collaged postcards were students at St. Mary’s College in Maryland, and, a few weeks after Ellen left, a group of handmade postcards duly arrived from them.

The Senior Studio Art exhibition, which was called “Seven Degrees of Separation” was very successful. Artist and teacher, Frank Hobbs, our outside assessor, said, “I was shocked by the quality of the work and the maturity of the presentation. You’re running a quasi-graduate school, here.” The senior artists were: Meg Fronk, Tracy Gail, Meghan Gregory, Diana Latimore, Joanna Mullen, Julia Rowland, and Melissa Rudder. Although praise is due the students and faculty for their years of hard work to make this exhibition the milestone that it is, we also owe much appreciation to Rebecca Massie Lane and her assistants for all their help in making this show look so professional.

Another highlight of the Spring semester was the presentation of “Coming Through,” interdisciplinary major, Ruth Huffman’s very impressive one-woman presentation in dance, music, writing, and photography. What a year!
Editor’s Note: When the decision was made to move the Sweet Briar Sculpture studio to the old Dairy, physics professor and former dean, George Lenz suggested we re-name the area, “SoLo” to reference the NYC Art District SoHo, and the prior life of the Dairy Silo.

If the three most important things about real estate are location, location, and location, then the three most important things for artists must be space, space, and more space. One of the most basic needs of artists is plenty of suitable space to do their creating. It is always a struggle for artists to find enough room for studio space because square footage is expensive. I have been eyeing the Sweet Briar barns for quite some time, but dreams became possibilities after the college dairy operation was discontinued in 1994. Moving the ceramics and sculpture classrooms 2 years ago from the train station to the old yogurt parlor has been a very advantageous one from the standpoint of acquiring more square footage. Although the train station and caboose are two of the most picturesque buildings on campus and have wonderful views of the surrounding hills and mountains, the dairy move has been a very positive one for art students. After only two years in the new classrooms there are few art majors who have taken classes in both locations but the ones who have experienced classes in the station and dairy have expressed their joy at working in a more spacious and better equipped environment.

Most importantly this move has allowed separation of some functional aspects of the studio operation. Now there is a separate, ventilated kiln room with three electric kilns, a damp room to keep projects from drying too quickly (reinvented from the old milk cooler), and a separate glazing room with a clay mixer. A woodworking room and a sculpture classroom including an outdoor work area enhance the work of the sculpture students. There is office and storage space and even a loading dock to move supplies and projects in and out comfortably. Now students have space to store and work on art projects without having to constantly put them away before the next class, as they had to do in the station.

Students are working on much larger and more varied projects. Life casts of the face and figure, large outdoor sculpture, wood furniture, larger-than-life clay figures, clay chairs, and found object dolls are all artistic undertakings completed in the past 2 years. Also, equipment has been added to the studio including six potters wheels, a table saw, an air compressor, and a cut-

![Proposed Future Studio Art Space](Image)

![Proposed new studio space on left, newly opened sculpture studio on right](Image)
off saw. In the future the addition of a gas-fired kiln would accommodate larger and more varied clay projects.

For 30 years I have been exploring new uses for old buildings. In 1970, while a graduate student at Ohio University in Athens, Ohio I had an off-campus studio in the milking parlors of a dilapidated round wooden cow barn. It was a practical solution to overcrowded graduate studios in the ceramics department. Artists are always looking for more economical space. From Soho in New York to Everytown in America the search continues. Often, a newly discovered neighborhood is improved and energized by artists. Real estate values rise; then they can no longer afford the space and the search is on again.

The recent announcement of the $250,000 matching grant from the Parsons Foundation makes it possible to work toward moving all of the studio art department to the new “art farm.” It will be so positive to have all art students and faculty working in one energized area. Together with campus visiting artists and the many VCCA artists who volunteer time in the college studios, students and faculty will make this “art farm” an exciting place to work and learn. The addition of the interdisciplinary Bachelors of Fine Arts should encourage more student enrollment and may lead the way for a BFA in studio art in the future. This advanced degree in studio art would give Sweet Briar the visibility and credibility it so richly deserves.

While preparing for my recent move to Amherst, I found a copy of a letter I had written in 1974 to Dr. Harold Whiteman, then President of the college. At the time I was the resident artist at the Virginia Museum in Richmond and had been hired by Julia deColigny to advise the college about the use of its neighboring farm property, Mt. San Angelo. In the letter I recommended that the facility be used for a summer art school much like Penland in North Carolina or Deer Isle in Maine. Sweet Briar came very close to my suggestion when they invited the Virginia Center for the Creative Arts to take over the Mt. San Angelo property. Ironically, twenty-five years later, I found myself living at the VCCA (my wife, Suny Monk is director of VCCA) and it has been rewarding to interact with the artists, writer, and composers in residence there and to see how well the original farm buildings have been given new life as artists studios. The students have been rewarded, too, through opportunities to interact with these professional artists. The VCCA has been able to use their dairy barns to great advantage, reinventing farm spaces into art spaces, and I am looking forward to helping Sweet Briar make the most of its very own overlooked asset, the old dairy barns.
Acquisitions Committee’s “Wish List” of Works by Contemporary Women

Each year, the Sweet Briar College Art Gallery receives Gifts of works of art. The art collection at the college is a valued academic resource for many departments. It is used regularly for teaching art and art history, as well as in Asian Studies and Classical Studies. Our collection came to Sweet Briar by Gift of alumnae, friends and faculty, and through careful purchases by the Friends of Art. One of the College’s former physicians, Dr. Carol Rice, donated her entire collection of Ukiyo-e prints to the College, and another sizeable gift came from friend of the College, Ruth W. Smith. One donation leads to another, and soon a valuable collection results. The “Wish List” below is only a partial one of works we desire to add to the collection. If you have a work of art you would like to discuss, please contact Rebecca Massie Lane, Director of College Galleries & Arts Management, Sweet Briar College, Sweet Briar, VA 24595, 434-381-6248 or FAX 434-381-6173. Email: rmlane@sbc.edu.

Laurie Anderson
Ida Applebroog
Judith Baca
Lynda Benglis
Nell Blaine
Lee Bontecou
Margaret Bourke-White
Joan Brown
Elizabeth Catlett
Elaine DeKooning
Leslie Dill
Mary Beth Edelson
Diane Fine
Audrey Flack
Mary Frank
Ava Gerber
Nancy Graves
Ester Hernandez
Eva Hesse
Jenny Holzer
Frida Kahlo
Lee Krasner
Barbara Kruger
Dorothea Lange
Sherrie Levine
Hung Liu
Yolanda Lopez
Sylvia Plimack Mangold
Mary Ellen Mark
Agnes Martin
Alice Trumbull Mason
Annette Messager
Sally Michel
Elizabeth Murray
Alice Neel
Audrey Niffenegger
Gladyrs Nilsson
Adrian Piper
Theresa Pollock
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“...this familiarity with an artist's work creates a sense of ease and confidence that encourages students to explore in other directions and to expand their cultural horizons.”
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• Elizabeth Blackadder, Still Life with Pagoda, 1998, 12 color screenprint
• Sue Coe, Second Millennium, 1997, 16 color screenprint
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